

CATALOGUE 2

OF THE

Thirty-Fifth Annual Exhibition

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

1858.

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FOUNDED 1806.

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PHILADELPHIA:

COLLINS, PRINTER, 705 LODGE ALLEY.

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CHESTNUT STREET ABOVE TENTH.

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The stockholders become joint owners in the valuable property of the Institution, and have the privilege of visiting the Academy during all public exhibitions, and of receiving tickets of admission thereto for their immediate families; or, in lieu thereof, tickets of admission for two ladies whom they may designate.

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## EXHIBITORS.

It is absolutely necessary that owners of pictures should be willing to receive them home as soon as the exhibition is over. The Academy is unable to provide space, or assume the responsibility of the care of pictures, or other works of art, except during the period of their actual display upon the walls.

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Canes, Umbrellas, and Parasols, must be left in care of the person at the entrance.

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Visitors are particularly cautioned against touching the Statuary, Pictures, or frames.

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# CATALOGUE.

## SOUTH-EAST GALLERY.

The numbers commence immediately on the right as you enter each room.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
1	Naughty Pussy, . . . . .	J. Patrois.	Miss Bohlen.
2	*The Matin Bell (from the old church tower),	Bern'd Stange.	C. G. Childs.
3	Portrait, . . . . .	Austin Street.	T. McCarter.
4	do. . . . .	Robt. Street.	Artist.
5	Death of Merula, . . . . .	Wynweld.	Harrison Earl.
6	*Landscape, . . . . .	Victor Dupré.	E. W. Bailey.
7	*Street in Hamburg, . . . . .	Jank.	K. Kaiser.
8	Portrait, . . . . .	D. B. Bechtel.	Dr. McCloskey.
9	Marine, . . . . .	Roqueplan.	Edw. King.
10	Gleaners in Brittany, . . . . .	Salmon.	J. B. Newman.
11	Scene in Devonshire, . . . . .	Boddington.	J. Dundas.
12	Portrait of Isaac Broome (sculptor), . . . . .	R. M. Tudor.	C. B. Barclay.
13	Portrait, . . . . .	Bass Otis.	J. L. Smith.
14	A Young Bull, . . . . .	H. De Lattre.	Edw. King.
15	*Interior of St. Mark's Church (Venice), . . . . .	C. Seeberger.	K. Kaiser.
16	Sunday Morning, . . . . .	Seigert.	Harrison Earl.
17	First Lesson in Art, . . . . .	Pauline Carron.	S. B. Fales.
18	Ancient History, . . . . .	J. Patrois.	Miss Bohlen.
19	Summer on the Upper Lakes of Switzerland,	Getze.	J. Boylan.
20	Portrait, . . . . .	Bass Otis.	Jno. L. Smith.
21	Sea Shell, . . . . .	F. S. Perkins.	Artist.
22	The Landing, . . . . .	P. Seignac.	Wm. H. Stewart.
23	Curiosity Punished, . . . . .	Hogg.	Harrison Earl.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
24	*Sheep, . . . . .	W. Meleher.	K. Kaiser.
25	Hen and Chickens, . . . . .	T. Peyrol Bon- heur.	Harrison Earl.
26	Village Gossip, . . . . .	F. de Braekeleer.	J. B. Newman.
27	Contemplation, . . . . .	T. B. Welsh.	Artist.
28	View of the Jung Frau, . . . . .	J. N. Vanstark- enberg. [ven.	Harrison Earl.
29	Deer, . . . . .	E. Verboeckho-	S. B. Fales.
30	Plucking Fowls, . . . . .	Van Hame.	J. B. Newman.
31	Sportsman Resting, . . . . .	B. Adam.	J. W. Bates.
32	*Salutation, . . . . .	G. Reimer.	E. W. Bailey.
33	Geneva, . . . . .	F. H. Henshaw.	Wm. H. Stewart.
34	Portrait of the Rev. James Caughey, . . . . .	T. B. Welsh.	T. Wallae.
35	The Returned Californian, . . . . .	S. Baldwin.	Jas. L. Claghorn.
36	*Sheep and Goat, . . . . .	W. Meleher.	K. Kaiser.
37	View near Paris, . . . . .	Anastasi.	Harrison Earl.
38	*Christening, . . . . .	Salentin.	E. W. Bailey.
39	Phœbe May Flower, . . . . .	R. Gavin.	J. W. Bates.
40	*Fisherman looking after a Wreck, . . . . .	John Skirving.	Artist.
41	Portrait, . . . . .	Bass Otis.	G. W. Hall.
42	Scene in the Hartz Mountains, . . . . .	J. Whittredge.	Paul Weber.
43	*Lake Chiem, near Munich (Bavaria), . . . . .	Haushofer.	K. Kaiser.
44	London at Sunrise, St. Paul's Cathedral in the middle ground, . . . . .	W. H. Crome.	C. G. Childs.
45	*The Wedding, . . . . .	C. E. Boelteher.	E. W. Bailey.
46	The Bird Cage, . . . . .	P. Seignac.	W. H. Stewart.
47	*Fisherman and Sloop, . . . . .	Jno. Skirving.	Artist.
48	Portrait, . . . . .	B. Otis.	G. W. Hall.
49	Portrait of the late Charles S. Boker, Esq., . . . . .	A. Lawrie, Jr.	Joseph Boker.
50	View on the Stoek Gill (Ambleside, West- moreland), . . . . .	Jas. V. Pettit.	J. W. Ayres.
51	*Raphael and the Fornariua, . . . . .	H. Rustige.	C. Kaiser.
52	The Foray—Landseape by . . . . . Figures by . . . . .	L. R. Mignot. J. W. Ehninger.	G. F. Strong.
53	*Moonlight on the Rhine, . . . . .	Baade.	Mr. Fetterman.
54	*Girl Bathing, . . . . .	H. Rustige.	C. Kaiser.
55	Auction Sale (Black Forest), . . . . .	Vautier.	H. Earl.
56	*View of the Delaware Breakwater, . . . . .	Jno. Skirving.	Artist.



NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
57	*Boys and Horse, . . . . .	J. K. Trego.	G. P. Meeser.
58	Landscape—English River Scene, . . .	H. Jutsum.	M. W. Baldwin.
59	The Fortune Teller, . . . . .	James Sant.	W. H. Stewart.
60	Portrait of a Traveller as an Arab Sheik— Mount Sinai in the distance, . . . .	Minor K. Kellog.	Edw. King.
61	The Itinerant Troupe, after the Performance,	P. Martin.	S. B. Fales.
62	*Dutch Lugger, . . . . .	Jno. Skirving.	Artist.
63	Scene near Brannen on Lake Lucerne (Swit- zerland), . . . . .	J. W. Whitt- redge.	S. B. Fales.
64	*German Oak Forest, . . . . .	M. Zimmerman.	K. Kaiser.
65	Portrait, . . . . .	E. Bowers.	C. Stillé.
66	Marriage Festival (Black Forest), . . .	Schlessinger.	H. Earl.
67	Brigand Casting Bullets, . . . . .	Simon.	J. S. Earle.
68	Landscape—Bird's Nest, . . . . .	Boddington.	Jas. Dundas.
69	Portrait, . . . . .	Geo. F. Bensell.	Artist.
70	Portrait of a Boy, . . . . .	S. B. Waugh.	Capt. D. Thomp- son.
71	Arabs Crossing the Desert, . . . . .	Emile Loubon.	Jos. Harrison, Jr.
72	Road to Datchet, . . . . .	Lambinet.	H. Earl.
73	View near Hastings (England), . . . .	J. B. Pyne.	J. B. Newman.
74	Old Court Yard in Normandy, . . . .	E. Isabey.	W. H. Stewart.
75	Poultry Yard, . . . . .	L. P. Couturier.	S. B. Fales.
76	Portrait of Thomas Sully, Esq., . . .	J. R. Lambdin.	Artist.
77	Portrait of a Boy, . . . . .	S. B. Wagh.	Mr. Shreve.
78	*Market Place in Nordlingen (Bavaria), .	J. Doll.	K. Kaiser.
79	Souvenir de Dieppe, . . . . .	Jules Noll.	W. H. Stewart.
80	Winter in Holland, . . . . .	E. Poittevan.	do.
81	Bird's Nest, . . . . .	Hold.	Chas. Dey.
82	A Mousquetaire, . . . . .	Lanfant dé Metz.	S. B. Fales.
83	Sheep, . . . . .	E. Verboeckho- ven.	do.
84	Portrait of a Child, . . . . .	L. Job.	Moncure Robin- son.
85	Going to School, . . . . .	R. Gavin.	J. W. Bates.
86	Poultry Yard (Normandy), . . . . .	Anastasi & Jac- ques.	H. Earl.
87	*Returning of the Cattle from the Alps in Tyrol, . . . . .	H. Burkel.	C. F. Hagedorn.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
88	Cut Flowers, . . . . .	Miss G. J. v. d. s. Bakhuysen.	H. Sharpless.
89	Brotherly Love, . . . . .	Aug. and Rosa Bonheur.	H. Earl.
90	Spring, . . . . . "In flowery spring time when the new dropt lamb, Tottering with weakness by his mother's side, Feels the fresh world about him; and each thorn, Hillock or furrow, trips his feeble feet." <i>Dyer.</i>	Edw. Hargitt.	J. W. Bates.
91	Portrait of S. F. Smith, Esq., . . . .	John Neagle.	S. F. Smith.
92	First Lesson in Sewing, . . . . .	Pauline Carron.	S. B. Fales.
93	*Coach Robbed by Brigands (Italy), . .	H. Burkel.	C. F. Hagedorn.
94	Young Girls and Bird, . . . . .	T. E. Duverger.	Jos. Harrison, Jr.
95	The Young Student, . . . . .	Pauline Carron.	Miss Bohlen.
96	Harry, . . . . .	S. B. Waugh.	Mr. Moore.
97	Portrait of an Artist, . . . . .	A. E. Maeneir.	Artist.
98	View on the Thames, . . . . .	G. A. Williams.	W. H. Stewart.
99	*The Contribution Box, . . . . .	A. Siel.	E. W. Bailey.
100	Portrait, . . . . .	C. R. Leslie, R. A.	John Sartain.
101	Group of Donkeys, . . . . .	W. Shayer.	E. Newland & Co.
102	Portrait, . . . . .	B. Otis.	W. F. Mitchell.
103	Portrait of a Child, . . . . .	Geo. Millikin.	Artist.
104	Preaching of Franciscus Junius, . . . .	Von Scholten.	H. Earl.
105	The Old Sailor and Family, . . . . .	Ritter.	do.
106	*Landscape, . . . . .	V. Dupré.	E. W. Bailey.
107	Portrait, . . . . .	B. Otis.	W. F. Mitchell.
108	*The Ferry, . . . . .	W. Meyerheim.	E. W. Bailey.
109	Coast Scene (England), . . . . .	W. Shayer.	Lewis Cooper.
110	Distraction, . . . . .	Vetten.	H. Earle.
111	Pheasants Feeding, . . . . .	H. Jutsum.	J. W. Bates.
112	*Study from Nature, . . . . .	C. M. Burns, Jr.	Artist.

## N O R T H - E A S T   G A L L E R Y .

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
113	Off Sandy Hook, . . . . .	E. Moran.	John Welsh.
114	Just Awake, . . . . .	J. R. Lambdin.	
115	Portrait of a Young Lady, . . . . .	S. B. Waugh.	Mr. Moore.
116	*Washington Sitting for his Portrait to Gilbert Stuart, . . . . .	C. H. Schmolze.	Artist.
117	Philadelphia, from Edge Hill, . . . . .	Xanthus Smith.	J. L. Claghorn.
118	Fancy, . . . . .	C.R. Leslie, R. A.	H. C. Carey.
119	*Sunset View on the Susquehanna, . . . . .	Paul Weber.	Artist.
120	Early Morn, . . . . .	E. Bowers.	H. W. Wetherill.
121	Portrait, . . . . .	S. B. Waugh.	A. Thomson.
122	Portrait, . . . . .	W. H. Furness Jr.	Mr. Pritchard.
123	*St. Georgio (Venice) at Sunset, . . . . .	E. W. Perry.	Artist.
124	Indians, Autumn, . . . . .	C. Kreighoff.	G. G. Presbury.
125	Hermione, . . . . .	C. R. Leslie.	H. C. Carey.
126	*Reverie, . . . . .	Geo. C. Lambdin.	Artist.
127	Portrait of Mrs. Fitzgerald, . . . . .	Thos. Sully.	Col. Fitzgerald.
128	Portrait, . . . . .	Rembrandt Peale	Artist.
129	Pleasant Valley, Adirondack Mountains, . . . . .	W. T. Richards.	H. Earl.
130	Getting Ready for School, . . . . .	C. Schuessele.	W. L. Hildeburn.
131	*View from Kaigns' Point (Delaware River), . . . . .	E. H. Murray.	Artist.
132	Psyche, . . . . .	W. S. Mason.	do.
133	Portrait, . . . . .	T. B. Welsh.	T. T. Tasker.
134	Boston Harbor, . . . . .	E. Moran.	A. Hutchinson.
135	*Adirondack Mountains, . . . . .	T. S. Perkins.	Artist.
136	Meadow Lark, . . . . .	Edwd. Sheppard.	Wm. W. Crump.
137	Morning on the Vineyard Sound, . . . . .	E. Moran.	A. Hutchinson.
138	The Farmer's Lunch, . . . . .	W. S. Mason.	F. De B. Richards.
139	Portrait, . . . . .	W. H. Furness Jr.	Artist.
140	Portrait of Joseph Harrison, Esq., . . . . .	E. Bowers.	Jos. Harrison, Jr.
141	Ruin of Castle Kern, on the Nahe, . . . . .	W. S. Haseltine.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
142	Autumn—Group of Chippewas, . . .	C. Kreighoff.	T. F. Bell.
143	*Crossing the Brook, . . . . .	S. B. Waugh.	Artist.
144	Landscape, . . . . .	Paul Weber.	G. G. Presbury.
145	Portrait, . . . . .	G. W. Conarroce.	Mr. Ryan.
146	Portrait of Franklin Pierce, Ex-Pres. U. S.	J. R. Lambdin.	Artist.
147	* "Life and thought Here no longer dwell; But in a city glorious A great and distant city they have bought A mansion incorruptible.— <i>Tennyson</i> ."	Geo. C. Lambdin.	Artist.
148	*Sunning, . . . . .	Alb't F. Bellows.	do.
149	The Burning Prairie, . . . . .	Silas A. Coleman.	do.
150	*Girl Sewing, . . . . .	E. Wood Perry, Jr.	do.
151	*Creek Scene, the Escape of the Fish, .	Isaac L. Wil- liams.	do.
152	Portrait, . . . . .	G. W. Conarroce.	J. W. Quiggle.
153	*The Captives, . . . . .	I. Eugene Craig.	Artist.
154	*View on the Hudson River—Afternoon, .	W. T. Richards.	do.
155	*Apples, Chestnuts, and Cider, . . . .	Jno. F. Francis.	do.
156	*Autumn, . . . . .	Louis R. Mignot.	do.
157	*Peaches, Melons, and Grapes, . . . .	Jno. F. Francis.	do.
158	View on the Wissahicon, . . . . .	Paul Weber.	H. Earl.
159	*Study from Nature, North Conway (New Hampshire), . . . . .	W. J. Stillman.	Artist.
160	The Youthful Gleaners, . . . . .	W. Sandford Ma- son.	F. De B. Rich- ardt.
161	Portrait, . . . . .	G. W. Conarroce.	
162	Portrait of R. H. Townsend, M. D. . .	E. Bowers.	Artist.
163	*Scene from Hamlet, . . . . . "Rich gifts wax poor, When givers prove unkind."	Alex. Lawrie, Jr.	do.
164	*Sunset—Venice, . . . . .	E. W. Perry, Jr.	do.
165	*Meadow Scene, . . . . .	J. Henry Hill.	do.
166	Little Dorritt—Portrait of a Favorite Spaniel, . . . . .	C. Kreighoff.	T. F. Bell.
167	Portrait, . . . . .	T. B. Welsh.	Artist.
168	Portrait, . . . . .	Bass Otis.	W. F. Mitchell.
169	*Spirit of Night (Vide Shelley's Ode), .	W. S. Mason.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
170	Lesson in Charity, . . . . .	C. Schuessele.	E. Robins
171	Chester County Valley Scene, . . . . .	Isaac L. Williams	J. J. Gilliams.
172	View in New York, Sunset, . . . . .	D. W. C. Boutelle.	H. Earl.
173	Female Head, . . . . .	E. Bowers.	Mayer Wetherell.
174	Portrait of an Artist, . . . . .	J. M. Stanley.	E. M. Kern.
175	Portrait of a Child, . . . . .	E. Bowers.	Thos. Deal.
176	View in Chester Valley, . . . . .	E. D. Lewis.	Wm. H. Stewart.
177	View of Salem from Beverly Becch (Mass.),	Mrs. S. F. Dar-	Artist.
178	Breaking up of a Country Ball in Canada, Early Morning, . . . . .	[rah. C. Kreighoff.	T. F. Bell.
179	*Excelsior ( <i>vide</i> Longfellow), . . . . .	W. S. Mason.	Artist.
180	Portrait of a Boy, . . . . .	S. B. Waugh.	Mr. Shreve.
181	Portrait of a Child, . . . . .	I. L. Williams.	M. McMichael.
182	*Scene in the Highlands, near Fort Mont- gomery, New York, . . . . .	J. Henry Hill.	Artist.
183	View near Otsego (New York), . . . . .	L. R. Mignot.	F. A. Eliot.
184	Cottagers, Sheep, and Chickens, . . . . .	Van Starkenborg	Lewis Cooper.
185	Wrecked Hopes, . . . . . "Every moment the sun is going down upon wrecked hopes."	Jas. Hamilton	H. Tyndale.
186	Portrait of a Child, . . . . .	Bass Otis.	Thos. Helm.
187	Portrait, . . . . .	S. B. Waugh.	Dr. Longstreet.
188	Portrait of Cristus Evangelides, . . . . .	Ed. D. E. Green.	J. H. Vander-
189	Coming from Church, Goldsmith's Deserted Village, . . . . .	[woort. C. A. Schmolze.	C. Kaiser.
190	Boys Coming from School, Goldsmith's De- serted Village, . . . . .	do.	do.
191	Scene on the Mersey, . . . . .	Jas. Hamilton.	C. J. Peterson.
192	Staircase in Venice, a sketch, . . . . .	E. W. Perry, Jr.	Artist.
193	Canal View—Venice, do. . . . .	do.	do.



## NORTH GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
194	Landseape—Sun going down, . . . .		Academy.
195	First Departure from Home, . . . .	Velasquez.	H. Greenough.
196	Portrait of the late Jas. Ross, of Pittsburg,	T. Sully.	Academy.
197	Portrait of N. Duval, . . . .	N. Duval.	do.
198	Landseape, . . . .	P. Vries.	do.
199	The Dead Man restored to Life by touching the bones of the Prophet Elisha, . . . . “And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that, behold, they spied a band of men; and they cast the man into the sepulchre of Elisha: and when the man was let down, and touched the bones of Elisha, he revived.”—2 <i>Kings</i> , xiii. 20.	Wash. Allston.	do.
200	Deliverance of Leyden, . . . .	Wittkamp.	do.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez. The King of Spain, after a long course of barbarity conducted by the Duke of Alva, had offered by proclamation a free pardon to all, except the Prince of Orange, who should come in and sign an abjuration of their heresy. The provinces universally rejected the offer, and resolved on maintaining their liberties to the last. Although threats had been uttered against Leyden, and a fearful attack was expected, and the Prince of Orange had given the strictest orders for victualling and preparing the town, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. The Dutch could muster no force adequate to its relief. Despair and necessity were the cause of prodigious endurance and efforts. The inhabitants lived on the carcases of their fellow-citizens. Women lined the ramparts, and performed the duty of soldiers. Six thousand persons out of twenty thousand died of famine. When summoned to surrender, the survivors replied that they could not want subsistence so long as their left arms remained, on which they could feed, while with the right they defended the city. Vanderwerf, the Burgomaster—the central figure of the picture—was at the time solicited by some of the inhabitants to surrender. He said to them: “My friends, since I must die, it is of little importance whether I fall by you or by the enemy: cut me to pieces and divide the pieces among you; I shall die satisfied if I can be in any way useful.”

At the moment that has been described, the magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier pigeons, that the dikes of the Meuse and the Issal had been opened. After some time, the sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zealand, Louis Boissot, then advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a University in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.



No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf.

No. 2. *Pieter Corneleszoon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.

No. 3. The Military Chief, *Van der Does*.

No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.

No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.

No. 6. Is a portrait of the Painter, *M. Wittkamp*.

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave. At this moment the hero Vanderwerf is not forgotten. They who a little while before endeavored to shake his courage by their threats, now bless him as a protecting divinity. They have undergone sufferings, but they are now relieved. The people manifest their gratitude; they bow down before the civic virtue and the sublime power of religion, which were certainly the great supporters of the courage of Leyden.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
201	Paul and Barnabas, . . . . . "Then all the multitude kept silence, and gave audience to Barnabas and Paul, declaring what miracles and wonders God had wrought among the Gentiles by them." <i>Acts xv. 12.</i>	B. West, P. R. A.	Academy.
202	The Convalescent, . . . . .	Carl Hubner.	do.
203	The Street Minstrel, . . . . .	Velasquez.	H. Greenough.
204	Centre Square Water Works, . . . . .	Krimmel.	Academy.
205	*Landscape, . . . . .	Thos. Cole.	C. G. Childs.
206	Head of an Old Man, . . . . .	Salvator Rosa.	Academy.
207	Flowers, . . . . .		do.
208	The Storm, . . . . .	J. Vernet.	do.
209	Rouget de Lisle, a French officer, singing for the first time the Marseillaise Hymn, of which he was the author, at the house of the Mayor of Strasburg, 1792, . . . . .	Godfrey Guffens.	do.
210	Scene before a Huekster's Shop, . . . . .	Velasquez.	H. Greenough.
211	The Violinist, . . . . .	Van der Helst.	J. L. Hodge.
212	The Three Marys at the Sepulchre, . . . . .	Schwartz.	C. A. Kirlbaum.
213	The Death Struggle, . . . . .	C. Deas.	E. Hewlings.
214	Shore Scene, . . . . .	J. Vernet.	Academy.
215	Old Man's Head, . . . . .	Salvator Rosa.	do.
216	Dead Game, . . . . .	Jan Fyt.	do.
217	Datheen Preaching before the walls of Ghent, . . . . .	Wittkamp.	do.
218	Silenus before the King, . . . . .	Jordaens.	do.
219	The Horse Market, . . . . .	P. Van Bloemen.	do.
220	The Blessed Virgin, . . . . .	Murillo.	Meade Estate.
221	Dutch Shipping, . . . . .		Academy.
222	Sir Walter Raleigh, . . . . .	Vanderpool.	do.
223	Infant Saviour and St. John, . . . . . (after	Raphael.	do.
224	Cupid, . . . . . do.	Schidone.	do.
225	Nymphs, . . . . .	Polemborg.	do.
226	Dead Game, . . . . .	Jan Fyt.	do.
227	Cupid, . . . . . (after	Schidone.	do.
228	Landscape (evening), . . . . .	Paul Weber.	do.
229	Boar Hunt, . . . . .	Snyders.	do.
230	Dugald Stewart (after Raeburn), . . . . .	J. R. Lambdin.	do.
231	Dog and Dead Game, . . . . .	Snyders.	do.



NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
232	The Prodigal Son's Return, . . .	B. West, P.R.A.	S. Seguin.
233	The Dying Brigand, . . .	E. H. May.	Academy.
234	St. Peter, . . .	Spagnoletto.	Col. Graham.
235	Martyrdom of St. Catharine, . . .	Unknown.	Academy.
236	Head of a Young Man, . . .	Spanish School.	Meade Estate.
237	Moonlight, . . .	Unknown.	Academy.
238	Musidora (after B. West), . . .	C. R. Leslie.	do.
239	Architectural Ruins, . . .	Panini.	do.
240	Flight into Egypt, . . .	Unknown.	do.
241	Conflagration, . . .	do.	do.
242	Marine (after J. Vernet), . . .	T. Birch.	Gratz Estate.
243	Landscape, . . .	Salvator Rosa.	Academy.
244	The Fox Chase, . . .	Snyders.	Ed. Biddle.
245	Hagar and Ishmael, . . .	B. West.	S. Seguin.
246	Roman Aqueduct at Alcala, Spain, . . .	Bousset.	Academy.
247	Time and Truth correcting Love, . . .	Le Brun.	do.
248	The Mother of Martin Luther, . . .	T. Van Vliet.	do.
249	The Rape of Europa, . . .	Gaspar Poussin.	do.
250	Dutch Canal, . . .	Unknown.	do.
251	Dutch Festival, . . .	Van Ostade.	do.
252	Dutch Gardeners, . . .	Van Asch.	do.
253	Do. . . .	do.	do.
253 $\frac{1}{2}$	Distribution of Alms in a Convent Yard, . . .	Velasquez.	H. Greenough.
254	Hercules and Omphale, . . .	Luca Giordana.	J. C. Hooker.
<p>Omphale, the Queen of Lydia, having heard of the great exploits of Hercules, wished to see so illustrious a hero. Her wish was gratified. After his murder of Eurystus, he was condemned by the Gods to be sold as a slave. Omphale bought him and restored him to liberty, but the hero became so much enamored of the Queen, that he continued as her slave, and is represented as working among her female attendants, holding the distaff and spinning by her side, while she clothes herself in his lion's skin and arms herself with his club.</p>			

## NORTH-WEST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
255	Frigate Beating off the Lee Shore (Opening Scene from Cooper's Pilot), . . .	J. Hamilton.	J. M. Butler.
256	*Clump of Trees (from Nature), . . .	F. Grunewald.	E. Newland & Co.
257	The Three Marys at the Sepulchre, . . .	P. F. Rothermel.	J. J. Gilliams.
258	Judith and Holofernes, . . .	Jaeobs.	Academy.
259	Portrait, . . . . .	A. Maeneir.	Artist.
260	*The Rescuer, . . . . .	I. E. Craig.	do.
261	Snow Scene (School breaking up), . . .	C. Kreighoff.	T. F. Bell.
262	*Waiting for the tide, . . . . .	T. Moran	Artist.
263	*Wreck on the Jersey Coast, . . . . .	Jno. Skirving.	do.
264	Pilot Boat on the Delaware, . . . . .	E. Moran.	D. J. Kennedy.
265	St. Gothard's Pass (Switzerland), . . .	F. D. B. Richards.	Artist.
	<p>"Who first beholdst those everlasting clouds,  Seed-time and harvest, morning, noon, and  night,  Still where they were, steadfast, immov-  able—  Those mighty hills so shadowy, so sublime,  As rather to belong to heaven than earth,  But instantly receive into his soul  A sense, a feeling that he loses not;  A something that informs him 'tis an hour  Whence he may date henceforward and  forever."</p>		
266	Portrait, . . . . .	Bass Otis.	G. W. Hall.
267	Portrait, . . . . .	do.	Dr. McCloskey.
268	*Death and the Gambler, . . . . .	J. H. Ehninger.	W. Menzies.
269	On the Coast of Wales (Stormy Day), . . .	Jas. Hamilton.	C. J. Peterson.
270	Terrier and Rat, . . . . .	N. H. Trotter.	T. H. Trotter.
271	The Abandoned, . . . . .	Jas. Hamilton.	J. L. Schaffer.
272	Dutch Galliot on the Delaware, . . . . .	E. Moran.	E. Gulagher.
273	*Forbidden Fruit, . . . . .	Silas A. Coleman.	Artist.
274	The Favorites, . . . . .	Juan Currie.	Miss Bohlen.
275	View in Vermont (Sunset), . . . . .	D. W. C. Boutelle.	H. Earl.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
276	An English Deer Park, . . . . .	Whittredge.	Jas. Boilan.
277	Sketch in Oil—the Cathedral of Murano, Venice, . . . . .	E. W. Perry, Jr.	Artist.
278	Sketch in Oil—Canal in Venice, . . . . .	do.	do.
279	do. View from the Lido (Venice), . . . . .	do.	do.
280	do. Canal View, do. . . . .	do.	do.
281	*On the Androscoggin River (Maine), . . . . .	Jno. W. Hill.	do.
282	Cattle Scene, . . . . .	D. Devlan.	J. W. Ayres.
283	Portrait of a Girl, . . . . .	W. H. Furness, Jr.	Robt. Newlin.
284	Western Hunter, . . . . .	W. S. Mason.	C. J. Price & Co.
285	Scenery on the English Channel, . . . . .	Jas. Hamilton.	Wm. Pratt.
286	*View on Tacony Creek, . . . . .	T. Moran.	Artist.
287	Francis First explaining to his Sister the plan of the Chateau of Chamborg, . . . . .	Wm. F. Jones.	do.
288	Sea Beach Scene (Early Morning), . . . . .	Jas. Hamilton.	do.
289	*The Haunted House, . . . . .	T. Moran.	do.
290	Mount Pilatus from Neighborhood of Lu- cerne (Switzerland), . . . . .	W. S. Haseltine.	do.
291	Onion River Valley—Green Mts. in the distance, . . . . .	I. L. Williams.	Josiah Brant.
292	Squally Weather on the Atlantic, . . . . .	E. Moran.	D. J. Kennedy.
293	*Two Girls at the Fountain, . . . . .	S. B. Waugh.	Artist.
294	Wreck off Nahant, . . . . .	E. Moran.	H. Earl.
295	Landscape View in the Neighborhood of Meyringen of the Vale of Hasle, . . . . .	W. S. Haseltine.	Artist.
296	View in Scotland, . . . . .	Wm. Hart.	G. W. Vanderlip.
297	In the Adirondack Mountains, . . . . .	W. T. Richards.	Dr. Jos. Leidy.
298	*Women of Venice going to the Campo to dry their wash (Palazzo Segredo in the back ground), . . . . .	E. W. Perry, Jr.	Artist.
299	A Little Knitter in the Sun, . . . . .	G. C. Lambdin.	A. McIntyre.
300	Capri—Bay of Naples (Vesuvius in the dis- tance), . . . . .	J. O. Montalant.	J. W. Ayres.
301	The Organ Grinder, . . . . .	C. Schuessele.	N. N. G. Schues- sele.
302	*Sunset (Composition), . . . . .	Mrs. E. C. Hoyt.	Artist.
303	Black Squall on the Delaware, . . . . .	J. Hamilton.	W. H. Stewart.
304	*Calm Morning, . . . . .	do.	T. W. Lewis.
305	*Morning in the Tropics, River Padang, Singapore, . . . . .	Wm. Heine.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
306	*Is This the Picture?—Portrait,	Geo. F. Bensell.	Artist.
307	Too Tired for Play, . . . . .	P. F. Rothermel.	F. D. B. Richards.
308	Snow Scene, . . . . .	C. Kreighoff.	G. G. Presbury.
309	A Dead Calm, . . . . .	F. H. Lane.	Mr. Parker.
310	Caught Napping, . . . . .	W. S. Mason.	C. J. Price & Co.
311	Pheasants, . . . . .	Edw'd Sheppard.	G. W. Hobson.
312	Interior of St. Mark's (Venice) . . . . .	E. W. Perry, Jr.	G. C. Lambdin.
313	*A Lady Reading, . . . . .	Geo. C. Lambdin.	Artist.
314	*Stiff breeze (Sloop and Brig), . . . . .	J. Skirving.	do.
315	Portrait of a Child, . . . . .	H. C. Pratt.	Mrs. G. C. Canby.
316	Portrait of a Little Girl, . . . . .	S. B. Waugh.	Mr. McMichael.
317	A Storm, breaking away, Vessel Slipping her Cable, . . . . .	F. H. Lane.	Mr. Parker.
318	Crows'-nest (Hudson River), . . . . .	Wm. T. Richards.	H. Earl.
319	Tacony Creek, . . . . .	E. Moran.	E. Gulagher.
320	Sketch in oil, a Canal (Venice), . . . . .	E. W. Perry, Jr.	Artist.
321	Do. do. . . . .	do.	do.
322	*Champagne Lunch and Tropical Fruit,	Jno. F. Francis.	do.
323	*Evening at North Conway, . . . . .	E. D. Lewis.	do.
324	*Catskill Mountain, . . . . .	Paul Weber.	do.
325	*Moonlight on the Grand Canal (Venice), . . . . .	E. W. Perry, Jr.	do.
326	The Wreckers, . . . . .	Jas. Hamilton.	do.
327	Dreamy, . . . . .	do.	H. Tyndale.
328	Tyrolean Smugglers, . . . . .	C. H. Schmolze.	Mr. Key.
329	Returned from the Opera, . . . . .	Geo. F. Bensell.	Artist.
330	The Dried Well in the Desert, . . . . .	A. Woodside.	F. D. B. Richards.
331	The Wedding of the Beggar's Daughter of Bednal Green, . . . . .	W. F. Jones.	Artist.
332	Russian Nurse and Child, . . . . .	S. B. Waugh.	Jos. Harrison.
333	View near Naples, . . . . .	J. O. Montalant.	E. W. Clark.
334	Sketch in oil (Mississippi River), . . . . .	E. W. Perry, Jr.	Artist.
335	Mischief, Cat and Work Box, . . . . .	N. H. Trotter.	Miss Trotter.
336	*Niagara Falls, . . . . .	Paul Weber.	Artist.
337	*Arbor Scene, . . . . .	Alex. Lawrie, Jr.	do.
338	Portrait of the late Hyman Gratz, Esq., . . . . .	G. P. A. Healy.	Penna. Life and Trust Co.
339	Marine View, . . . . .	Putner.	Artist.

## S O U T H - W E S T   G A L L E R Y .

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
S T A T U A R Y .			
340	Original Model for the Sculptured Decorations over the entrance to the General Post-Office at Washington ( <i>over the door of the gallery</i> ), . . . . .	Butti.	Deposited by Major Mcigs.
340 $\frac{1}{2}$	Miniature of a Lady, . . . . .	Miss Wagner.	Jos. Patterson.
341	Frame containing Cameo Likenesses, . . . . .	Jos. A. Bailly.	Artist.
342	Statue of a Bacchante, . . . . .	Ceracci.	Academy.
343	Medallion—Spring, . . . . .	After Thorwald- [sden.	do.
344	Statue of a Bacchante carrying a Young Fawn, . . . . .	Ceracci.	do.
345	*Bust of Psyche, . . . . .	J. August. Beck.	Artist.
346	Medallion—Summer, . . . . .	After Thorwald- [sden.	Academy.
347	Statue of Penelope (marble), presented by J. Rhea Barton, Esq., . . . . .  Penelope, inspired by Minerva, having penetrated the disguise of Ulysses, as he sits among the suitors, determines to offer a trial of strength, in which she is sure of his triumph. She brings forth the bow and arrows of Ulysses, which she had carefully preserved during his absence, and bearing them majestically to the hall where the suitors are assembled, pauses at the threshold and announces her plan.  "Who first Ulysses' wondrous bow shall bend, And through twelve ringlets the fleet arrow send, Him will I follow, and forsake my home, For him forsake this loved, this wealthy dome."	Rinaldo Rinaldi- [ni.	do.
348	*Wm. Tell's Son, . . . . .	P. Romanella.	James S. Earle.
349	Plaster Bust of a Lady, . . . . .	S. Boardman Downing.	F. Radoux.
350	Bust of a Lady in Marble . . . . .	Jos. A. Bailly.	Artist.
351	Bust of a Lady do. . . . .	Isaac Broome.	F. Peters.
352	Head of the Virgin Mary, . . . . .	Steinhauser.	H. W. Ducachet, D. D.



NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
353	Bust of a Child, . . . . .	I. Broome.	D. B. Williamson.
354	Hero and Leander, . . . . .	Carl Steinhauser.	Academy.
	<p>Leander, a youth of Abydos, became enamored of Hero, a young priestess of Sestos, on the opposite shore of the Hellespont. Deterred, by the nature of her sacred office, from openly acknowledging their mutual passion, Leander swam by night across the Hellespont, guided by a torch which shone across the strait from the tower of Hero. He has just reached the rocky shore, with dripping hair, and exhausted with fatigue. His satisfaction is visible at having reached the goal, and achieved his love-impelled exploit, as he sinks at the side of his beloved, whose drapery flows down and rests on the ground beneath him. He is partly supported by her right arm, while with her left hand she presses the water from his hair. His right arm hangs over her knees, and his left is thrown around her. Their faces are turned towards each other; his opening mouth appears to utter, in broken accents, the first words of endearment; her downcast eyes are steadily fixed on his.</p>		
355	Bust of Spring, . . . . .	E. D. Palmer.	do.
356	Bust of Alonzo Potter, Bishop of Penna. .	Isaac Broome.	C. B. Barclay.
357	The Crucifixion (model in Plaster), . . .	Steinhauser.	Mrs. E. S. Burd.
358	Marble Bust of Dr. Wood, . . . . .	Edw. Stauch.	J. B. Lippincott.
359	Statue Italian Fisher Boy, after Rhude, .	J. Henry Haseltine.	J. Haseltine.
360	The Spirit of the Rhine, . . . . .	Schwanthaler.	Mrs. H. Farnum.
361	Venus Vietrix, . . . . .	Thorwaldsen.	C. B. Barclay.
362	Medallion—Night, . . . . .	After do.	Academy.
363	Medallion—Morning, . . . . .	do.	do.
364	*Oil Painting, interior of St. Stephen's Church, Philadelphia, . . . . .	Zeno Shindler.	Artist.
365	Medallion—Winter, . . . . .	After Thorwaldsen.	Academy.
366	Medallion—Autumn, . . . . .	do.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
WATER COLORS.			
367	Sunset— “Upon the lone Chorasmian shore he stood, A wide and melancholy waste.”	J. Hamilton.	W. H. Stewart.
368	*Studies,	T. Moran.	Artist.
369	French Village,	E. Soulez.	J. A. Clay.
370	On the Wharf at Ilkley (Yorkshire),	C. Pearson.	Wm. B. Hill.
371	A Street in Cairo,	C. Pierron.	J. A. Clay.
372	*Lago Maggiore,	G. A. Fripp.	C. J. Price & Co.
373	Fitz James and De Vaux (Lady of the Lake),	Edw. Corbould.	Miss Bohlen.
374	The Rivals,	Jas. Hardy, Jr.	W. H. Stewart.
375	Sheep,	J. W. Johns.	Artist.
376	Village of Cheddar (England),	J. B. Pyne.	Henry Sartain.
377	Niagara from Table Rock,	Geo. B. Wood.	Artist.
378	Vernon's Walk (Haddon Hall, England),	S. Rayner.	J. H. Dulles.
379	View in Egypt,	P. D'Avennes.	Edw. King.
380	* “There is a temple in ruin stands, Fashioned by long-forgotten hands. Two or three columns, and many a stone, Marble and granite, with weeds overgrown.”	T. Moran.	Artist.
381	*On Esopus Creek,	John W. Hill.	Artist.
382	The Friendless Scholar,	T. Roberts.	T. W. Lewis.
383	Christie Johnson,	W. Lee.	J. H. Dulles.
384	Yarmouth Beach,	A. Herbert.	John Bohlen.
385	Italian Scene (Moonlight),	F. O. Finch.	J. H. Dulles.
386	Study in Water-color,	Thos. Sully.	Col. C. G. Childs.
387	The Lesson,	A. Midy.	J. A. Clay.
388	Rising Storm,	Miss E. Oliver.	Jas. S. Earle.
388	$\frac{1}{2}$ Roslyn Castle,	J. H. Hamilton.	J. A. Clay.
389	A Bologne Shrimper, or Hold-fast,	J. Jenkins.	S. B. Fales.
390	Lake Winnipiseogee,	E. D. Lewis.	W. Cadwallader.
391	View in North Wales,	J. B. Pyne.	S. B. Fales.
392	Street in Rouen,	J. Skinner Prout.	John Bohlen.
393	On Lago di Garda,	T. L. Rowbotham	do.
394	The Gentle Shepherdess,	J. Absolon.	W. H. Stewart.
395	The Vale of Arran,	J. Houston.	T. W. Lewis.
396	The May Flower,	J. H. Mole.	W. H. Stewart.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
397	The Knight's Tomb, . . . . .	R. P. Leitch.	Morton P. Henry.
398	Entrance to Plymouth Harbor (Sunrise), .	S. P. Jackson.	Jos. A. Clay.
399	Capri (Italy), . . . . .	T. M. Richardson.	John Bohlen.
400	A Swiss Pass, . . . . .	R. P. Leitch.	J. H. Dulles.
401	Girl at the Well, . . . . .	Wm. Hopkins.	Miss Bohlen.
402	Le Garde du Corps, or Body Guard, .	E. Meissonier.	S. B. Fales.
403	The Oratory, . . . . .	S. Rayner.	W. H. Stewart.
404	On Lago Maggiore, . . . . .	T. M. Richardson.	T. Kimber.
405	Tintern Abbey, . . . . .	D. H. McKewan.	John Bohlen.
406	On Guard, . . . . .	Jas. Hardy.	Jos. A. Clay.
407	The Procession, . . . . .	G. Dodgson.	W. Cadwallader.
408	*Mount Washington, . . . . .	E. D. Lewis.	Artist.
409	Mother and Child, . . . . .	Breboef.	J. Bohlen.
410	French Gun Boats off Yarmouth, . .	C. Taylor.	do.
411	High Rocks at Catskill Clove, . . .	G. W. Holmes.	T. Sheppard.
412	The Gondolier, . . . . .	Corbould.	Jas. S. Earle.
413	*Moorish Interior (Original Architectural Study), . . . . .	T. W. Richards.	Artist.
414	Chocorua Mountain, . . . . .	E. D. Lewis.	T. W. Lewis.
415	Pont Aborglaslyn, . . . . .	C. Pearson.	Wm. B. Hill.
416	*A Highland Pass, . . . . .	R. P. Leitch.	C. J. Price & Co.
417	Brussels Park—main entrance, . . .	T. S. Cooper.	C. G. Childs.
418	*Off Sheerness, . . . . .	Chas. Taylor.	C. J. Price & Co.
419	The Jungfrau, from Lanterbrunnen, .	T. L. Rowbotham	John Bohlen.
420	Winter Scene, late residence of Tom Moore,	Johns.	Artist.
421	*A Shepherdess, . . . . .	A. Beaubœuf.	C. J. Price.
422	The Good Grandfather, . . . . .		Jos. A. Clay.
423	Restalrig Castle, . . . . .	E. D. Lewis.	J. Dickinson Logan, M. D.
424	*Cathedral—Interior, . . . . .	W. R. Barclay.	C. J. Price & Co.
425	Gypsy Girl, . . . . .	Hart.	Jos. A. Clay.
426	Casts from the celebrated Bronze Gates of the Baptistery at Florence, . . . .	Lorenza Ghisberti.	Academy.

“Andreas di Pisano,” after a labor of twenty-two years, executed the first of the gates of the Baptistery of St. John, at Florence. It contained twenty-four panels. The bas-reliefs represent the life of St. John the Baptist, from his birth to his death. It was commenced in the year 1330. The second and third gates were made in the



succeeding century, by Lorenzo Ghiberti. The second was divided into twenty-eight panels. In the twenty upper ones are represented the principal histories of the New Testament, and on the eight lower ones are the four Evangelists and four doctors of the church. One of them is writing, another reading, another meditating, and all are distinguished by their attitude and costume.

The third gate of the Baptistery of St. John, at Florence, a work of Lorenzo Ghiberti, is that from which this is a cast. It exhibits two parts, divided into ten panels, containing bas-reliefs, the subjects of which, taken from the Old Testament, were selected by Leonardo Bruni d'Arezzo, Chancellor of the Florentine Republic. Varchi calls this gate a marvellous work, and perhaps unique in all the world. D'Agincourt considers it one of the most precious monuments of modern art. Michael Angelo judged it worthy to be "the Gate of Paradise."

1. This first bas-relief represents the creation of Adam and Eve; also, when they ate the forbidden fruit; and when the angel drove them from Paradise.

2. Represents Adam and Eve with their children still young. Cain offers his first fruits, and Abel sacrifices the best and fattest of his flock. Cain tills the ground. In the distance Abel takes care of his flock. Cain, under the influence of envy, kills his brother. God appears to Cain, and asks him what he has done with his brother Abel.

3. Noah is coming out of the Ark: himself, his wife and children, and everything that was there. He offers a sacrifice. The rainbow appears as an eternal covenant between God and him. Noah is seen planting a vineyard, and, having taken of the juice of his fruit, he becomes drunken. In this condition he is scoffed at by Ham, but his two other sons cover him with a mantle.

4. Three angels appear to Abraham in the vale of Mamre. He is about to sacrifice his son Isaac. His servants go with him to the foot of the mountain, where he has commanded them to remain. An angel arrests the hand of Abraham, and shows him a ram for an offering in the place of his son.

5. Birth of Jacob and Esau. While Esau is at the chase, Jacob, assisted by Rebecca, his mother, receives the blessing of Isaac, by covering his hands and neck with the skin of a goat, in order that his father, who could not see, might believe, from his hairy hands, that it was Esau his brother.

6. Ghiberti, desiring to exercise his talents in the most difficult things, and where the greatest art was required, exhibits here the principal incidents in the life of Joseph. He is put into a well by his brethren; then, sold to Potiphar, he explains the dreams of Pharaoh; he foretells the dreadful famine which threatens Egypt, and provides for it abundantly. Pharaoh admires his wisdom, and crowns him with honors. Jacob sends his sons to Egypt to buy corn; Joseph recognizes his brethren, and gives them a great feast. Has the golden cup hid in the sack of Benjamin, and, after it has been found, Joseph makes himself known to his brethren.

7. Represents Moses on the top of Mount Sinai, receiving from God the tables of law. Lower down, and separately, Joshua is seen prostrate, and, at the foot of the mountain, the terrified Israelites awaiting the return of their Lawgiver.

8. While the Ark carried by the Levites is stopped in the middle of the Jordan, Joshua passes over, followed by the Israelites. Twelve men, chosen from the twelve tribes, take from the river each a stone to form the monument commemorative of this miraculous passage. Farther on are seen the twelve tents erected by the order of Joshua, and in the background the Holy Ark carried around the walls of Jericho,

which the Jews took in seven days, the walls having been thrown down by the sound of trumpets only.

9. David, the conqueror of Goliath, defeats the Philistines, and returns in triumph, carrying the head of the giant in his hand. The people of God met him singing, "Saul has slain his thousands, and David his tens of thousands."

10. Represents the Queen of Sheba, with her vast retinue, visiting Solomon, and offering him rich presents.

The fields or frames which surround the panels, exhibit little niches, with twenty small upright figures representing sibyls and prophets; four figures recumbent, and twenty-four heads, among which is the portrait of the artist, Lorenzo Ghiberti, and that of his father and master Bartoluccio, who assisted him in the work. Near these busts is this inscription:—

*Laurentii Cionis de Ghibertis opus, mira arte fabricatum.*

## R O T U N D A .

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
427	Crayon Portrait, . . . . .	G. F. Bensell.	W. B. Haseltine.
428	Duck and Brood, . . . . .	Liger Cherelle.	Jno. Haseltine.
429	Crayon Portrait of the Curator, . . . . .	F. J. Fisher.	F. Radoux.
430	do. do. . . . .	A. W. Janvier.	Thos. Lancaster.
431	Photograph . . . . .	W. Dinmore.	Artist.
432	Crayon Drawing, . . . . .	G. F. Bensell.	do.
433	do. Portrait, . . . . .	A. Zeno Shindler.	do.
434	do. do. . . . .	G. F. Bensell.	do.
435	Eight Photographs—Portraits, . . . . .	W. L. Germon.	do.
436	Crayon Portrait of a Lady, . . . . .	Steph. J. Ferris.	C. Macalester.
437	Photograph—Portrait, . . . . .	W. Dinmore.	Artist.
438	Pen Drawing, . . . . .	D. R. Knight.	do.
439	*Study, in Crayon, . . . . .	W. E. Winner.	do.
440	*The Sketch Book, . . . . .	A. Zeno Shindler.	do.
441	*Crayon Portrait of Dr. Meigs, . . . . .	A. W. Janvier.	J. L. McIlvaine.
442	Photograph—Portrait, . . . . .	Whipple.	C. N. Beach.
443	Pen Drawing, . . . . .	D. R. Knight.	Artist.
444	Five Photographs—Portraits, . . . . .	W. L. Germon.	do.
445	Photograph—Portrait, . . . . .	W. Dinmore.	do.
446	Crayon Portrait, . . . . .	A. W. Janvier.	J. S. Earle.
447	do. do. of a Boy, . . . . .	G. F. Bensell.	Artist.
448	"Go and Sin no more"—engraving (after Corbould), . . . . .	Jno. Sartain.	do.
449	Crayon Portrait, . . . . .	G. F. Bensell.	do.
450	Engraving of Bishop Meade (after Neagle),	T. B. Weleh.	do.
451	Crayon Portrait, . . . . .	W. H. Furness, Jr.	do.
452	do. do. . . . .	Student of the Academy.	do.
453	Mezzotinto and Line Engraving—Portrait,	Samuel Sartain.	do.
454	*Scene from Lalla Rookh, . . . . .	C. Moran	do.
455	Photograph from a Painting, . . . . .	F. de B. Richards.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
456	Cloister of St. John Lateran, Rome, .		S. B. Fales.
457	*Sleeping Cupid, from a Plaster Cast, .	F. J. Fisher.	Artist.
458	Photograph from a Painting, . . .	F. de B. Richards.	do.
459	do. do. . . . .	do.	do.
460	Marine Photograph, . . . . .	Gustave le Gray.	S. B. Fales.
461	Cathedral at Sienna—Photograph, .		do.
462	Study of a Hickory, . . . . .	J. Henry Hill.	Artist.
463	do. Pine, . . . . .	do.	do.
464	Albert Durer's House, Neurenberg, .		S. B. Fales.
465	View, Line Engraving, . . . . .	Samuel Sartain.	Artist.
466	Cathedral of Pisa—Photograph, .		S. B. Fales.
467	Drawing—Spring, . . . . .	Johannes A. Oer-	Artist.
468	do. Summer, . . . . .	do. [tel.	do.
469	do. Autumn, . . . . .	do.	do.
470	do. Winter, . . . . .	do.	do.
	The Four Prophets, in Crayon :—		
471	Isaiah, . . . . .	do.	do.
472	Daniel, . . . . .	do.	do.
473	Ezekiel, . . . . .	do.	do.
474	Jeremiah, . . . . .	do.	do.
475	Design, . . . . .	F. O. C. Darley.	Toppan & Car-
			penter.
476	do. . . . .	do.	do.
477	do. . . . .	do.	do.
478	do. . . . .	do.	do.
479	do. . . . .	do.	do.
480	do. . . . .	do.	do.
481	Marine View in India Ink, . . .	J. M. W. Turner.	Mr. McMurtrie.
482	Photograph, . . . . .	F. de B. Richards.	Artist.
483	York Minster, England—Photograph, .	do.	do.
484	Photograph, . . . . .	Gustave le Gray.	S. B. Fales.
485	Baptistry and part of the Cathedral of Pisa —Photograph, . . . . .		do.
486	Photograph, . . . . .	F. de B. Richards.	Artist.
487	The Challenge, in part candle smoke, .	Carl Ockert.	John Lambert.
488	Wild Boar, do. do. . . . .	do.	do.
489	The Combat, do. do. . . . .	do.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
490	Calypso—Photograph, . . . . .	E. S. Bartholomew.	S. B. Fales.
491	Hagar and Ishmael—Photograph, . . . . .	do.	do.
492	Chamois, in part candle smoke, . . . . .	Carl Ockert.	John Lambert.
493	Gate of the Baptistry at Florence—Photograph, . . . . .		S. B. Fales.
494	Ruth, Naomi, and Orpale—Photograph, . . . . .	E. S. Bartholomew.	do.
495	Residence of B. A. Farnham, Esq. (North Andover, Mass.), . . . . .	John Fraser.	Artist.
496	Lammerquier and Dead Stag, in part candle smoke, . . . . .	Carl Ockert.	John Lambert.
497	Design for a Church in the Pointed Style, . . . . .	John Fraser.	Artist.
498	Fox and Ducks, in part candle smoke, . . . . .	Carl Ockert.	John Lambert.
498½	Frieligrath's Sights of Travel, . . . . .	Carl Harnisch.	Isaac Broome.
499	Portrait of Henry Clay, . . . . .	John Neagle.	Clay Club.
500	Portrait of Queen Victoria, . . . . .	T. Sully.	St. George's Society.
501	Gil Blas Securing the Cook in the Robbers' Cave, . . . . .	J. Opie, R. A.	Academy.
502	Tribute Money, . . . . .	T. Sully.	do.
503	Baron Williams, . . . . .	Thompson, R. A.	do.
504	Washington, . . . . .	Gilbert Stuart.	do.
505	Murder of Rutland, . . . . .	C.R. Leslie, R.A.	do.
	<i>Rutland.</i> Oh! let me pray before I take my death; To thee I pray: sweet Clifford, pity me!		
	<i>Clifford.</i> Such pity as my rapier's point affords.		
	<i>Rutland.</i> I never did thee harm; why wilt thou slay me?		
	<i>Clifford.</i> Thy father slew my father; therefore die.		
	<i>Shakspeare,</i> Henry VI., Part 3, Act 1.		
506	Adam and Eve, . . . . .	Carlo Lotti.	do.
507	David Thanking God for his Triumph over Goliath, . . . . .	Schewminger.	do.
508	George Frederick Cook as Richard the Third, . . . . .	T. Sully.	do.
509	Napoleon Crossing the Alps (after David), . . . . .	C. B. Lawrence.	do.
510	Patrick Lyon, . . . . .	Jno. Neagle.	do.
511	Benjamin West, . . . . .	B. West.	S. Sequin.
512	Death of Abel, . . . . .	Carlo Lotti.	Academy.



NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
S T A T U A R Y .			
513	Antinous of the Capitol (after the antique),		Academy.
514	Bust of Benjamin West, . . . .	F. L. Chantry.	do.
515	do. General Jackson, . . . .		do.
516	Demosthenes (antique in plaster), . .		do.
517	Bust of Raphael, . . . .		do.
518	Venus Genetrix (antique in plaster), . .		do.
519	Diana of Gabies do. do. . . .		do.
520	William Rush, . . . .	W. Rush.	do.
521	Chief Justice Marshall (plaster), . .	Frazee.	do.
522	Washington Allston (plaster), . . .	Cleavinger.	do.
523	Son of Niobe (after the antique in marble),		do.
524	Chief Justice Marshall (in wax), . . .	Ball Hughes.	Miss Peters.
525	Venus of Milo (after the antique), . .		Academy.
526	Diana do. do. . . .		do.
527	Fighting Gladiator in Bronze (after the antique), . . . .		do.
528	D. W. Cox (in marble), . . . .	H. Cannon.	do.
529	Minerva (in marble), . . . .		do.
530	Girl at the Fountain (after Pradier), . .		H. Tyndale.
531	Judge Hemphill, . . . .	Trentanova.	R. C. Hemphill.
532	Henry Clay, . . . .	H. Cannon.	Academy.
533	Nicholas Biddle, . . . .	do.	
534	Washington, . . . .	Ceracei.	J. Tiers.
535	Franklin, . . . .	do.	Academy.
536	Socrates (after the antique), . . . .		do.
537	Lafayette, . . . .	H. Greenough.	do.
538	Design for a Clock Case for the Capitol, .	J. A. Bailey.	Artist.
539	Phoeion (after the antique), . . . .		do.
540	Hugh Cannon, . . . .	H. Cannon.	do.
541	Maria Louisa, . . . .	Canova.	J. L. Hodge.
542	Daughter of Niobe, after the antique, .		Academy.
543	Caracalla, after the antique, . . . .		do.
544	Commodus, do. . . .		do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
545	Hamilton, . . . . .	Ceracchi.	Academy.
546	Venus de Medicis, after the antique, . .		do.
547	Judge Hopkinson (in plaster), . . .	Clevinger.	do.
548	Frederick the Great, . . . . .	Prof. Kiss.	Artist.
549	Battle of the Centaurs and Lapithæ, original model (in the centre of Rotunda), . .	John Lough.	Academy.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Euryti*us, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This group, the work of Mr. Lough, a British Artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled hair in the gripe of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with a drawn sword, is flying to her assistance; Hercules is also there for the same purpose. One of the Centaurs, dressed in lions' skins, is thus described by Ovid :—

“E'en still, methinks, I see Phœocomes;  
 Strange was his habit, and as odd his dress;  
 Six lions' hides, with thongs together fast,  
 His upper part defended to the waist,  
 And when man ended the continued vest,  
 Spread on his back the trappings of a beast.”

- 550 Specimens of Stained Glass over the door of entrance are from the establishment of Jno. Gibson, in this city.
551. Napoleon (on the Portico), after Canova. Academy.
- 552 Franklin, do. Ceracci. Academy.
553. The mutilated antique marble statue of colossal proportion, standing in front of the Academy building, represents the goddess Ceres, and was brought from Megara, in Greece, by Commodore Patterson, and presented by him to the Pennsylvania Academy.
554. Do. do. do. Small size, from the same place as the above, presented by Dr. Griffith.





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